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used to say that Gifford's happiest *technique* was the facility with which he used the tenderest varying gradations of white to represent distant sails in his marine pictures. But he was not less felicitous in his reproduction of dramatic force, of true proportions, and of the repose that comes from elevating and widening the sentiment. Next to Frederick E. Church, he was the most successful member of the Thomas Cole school of American landscapists. It had long been the wish of his admirers that he would give the world some large and "important" picture which would do for his reputation what the 'Heart of the Andes' did for Church's. One of the leading Art-dealers in the United States once said that such a painting was all that was wanting to make Sanford Gifford's fame coextensive with that of his principal rival. But, if Gifford himself had ever heard such a remark, the prospect of the birth of such a work would have been extremely slight. The last thing that he thought of was the mercantile aspect of his profession. He never made merchandise of his art. A visitor to his studio one day saw on the floor an unfinished study of an autumn landscape. Having

asked the price of it, he was told that the work was not worth selling—that it was merely a fragment. Still urged to sell it, and the visitor being a well-known connoisseur who prized the canvas for what it was, and not for what it was not, the artist named a small sum, received the money, and promised to forward the painting. When the latter arrived, it was found that several hours' labour had been expended upon making it worthier of its author. To the surprise, however, of the buyer, nothing further was said about the price, although the market value was perhaps three times greater than when the sale took place. Gifford was careful of his fame in that way, but his care was not to paint big things. He was almost constantly improving in the mechanism of his art. I asked him one day how he felt when seeing his earlier pictures. "I feel," he answered immediately, and very earnestly, "like going at them, and fixing them up." He was fond of the good things of this life, and lived generously, but he was never prodigal of his money, and it is known that he left a handsome little fortune—a sum which twenty years ago would have been considered large.

NOTES.

THE statue of Burns, executed by Sir John Steell for the Central Park, is completed. It will be placed opposite the statue of Scott, on the Mall. It is described by the Edinburgh *Scotsman* as follows: "The poet is represented in sitting posture, his seat being the fork of an old elm-tree, with a broken limb rising on either side, so as to form the arm-rests of a rustic chair. With head thrown back, he is understood to be gazing at the evening star; and while the pensive abstraction of the features is, in a manner, emphasised by the erect position of the body, as of one whose attention was thoroughly aroused, the idea of complete preoccupation is, at the same time, admirably carried out in the careless disposition of the limbs. The right elbow rests on one limb of the tree, which is hidden by drapery; the hand being held in front, with a pen between the fingers, as if ready to record the poet's quick-springing fancies. The right leg is drawn back, and the left thrust considerably forward; both having an appearance of muscular relaxation which is significantly repeated in the left arm, as it rests, with drooping hand, on the projecting stump. In the head as well as in the costume, the artist has been mainly guided by the Nasmyth portrait. The antiquated coat and waistcoat appear at the throat; while the ample skirt of the former falls freely behind; and the legs are encased in knee-breeches and 'rig-and-fur' stockings, through which the strong muscular contours plainly assert themselves. The poet's connection with agriculture is suggested by the plough-sock lying near his right foot; this, again, being half hidden by a scroll bearing the first two stanzas of 'Mary in Heaven.' Designed on the scale of a twelve-foot figure, the statue measures rather over nine feet in height. It will be set on a pedestal between six and seven feet high."

WILLIAM F. DE HAAS, marine painter, and brother of the better-known Mr. F. H. de Haas, died at Fayal, one of the Azores Islands, on July 16th. We gave in the *Art Journal* for December, 1876, a biographical sketch of Mr. De Haas, accompanied with two engraved examples of his work—'Sunset on the Coast of Maine,' and 'White Island Light, Isles of Shoals.' Others of Mr. De Haas's paintings are, 'Sunrise on the Susquehanna,' 'Fishing-Boats off Mount Desert,' 'Evening at Halifax,' and 'Narragansett Pier.' He had two paintings at the last exhibition at the National Academy—'Before the Squall,' and 'Near St. John's, Newfoundland.' He was fifty years of age, was born in Rotterdam, and had been twenty-six years in this country.

IN reference last month to the charges against General Di Cesnola, to the effect that certain sculptures of the Cesnola collection in the Metropolitan Museum of Art had been tampered with, General Di Cesnola not only emphatically denies the truth of this allegation, but declares that the trustees of the Museum will cause a thorough investigation to be made, which, as he trusts, will put an end to such attacks, "whether made from ignorance, from malice, or from interested motives."

BEFORE the end of the present year, the *parvis* of Notre-Dame, Paris, will be extended by removing and otherwise completely regulating the buildings which form its sides. The whole of the *quai* on the smaller branch of the Seine will be cleared of encumbrances. The last fragment

of the very ancient Hôtel Dieu has been removed, and the *quais* will be open. It has been decided not to plant trees on the *parvis*, lest the church should be hidden. A colossal statue of Charlemagne will, it is said, occupy the centre of the *place*. It is further proposed to reëstablish the ancient "Point de Départ," or central stone of road-measurement to all parts of France, which till the Revolution stood at the foot of the last buttress on the left of the Grand Portail de Notre-Dame.

THE death of two noted European sculptors is announced. The Danish sculptor, C. F. Holbech, died at Rome, where he had resided since 1841. He was born in 1811, and was for many years the pupil of Thorwaldsen, several of whose finest works he carried out in marble. His 'Infant Bacchus' and 'Sleeping Children,' in the Danish National Collection, testify to his powers as an original artist. The sculptor Lemaire, who is best known by his masterpiece in the pediment of the Madeleine, representing 'Christ forgiving Mary Magdalene her Sins,' has died in Paris at the age of eighty-two. Among his other works are the statue of Hoche at Versailles, the Froissart monument at Valenciennes, &c.

THE bronze statue of Admiral Farragut, designed by Augustus St. Gaudens for Central Park, is completed, and awaits the action of the Park commissioners. In accordance with the law, the Presidents of the Metropolitan Museum of Art, the National Academy of Design, and the American Institute of Architects, have been appointed a committee to examine the statue and report on its merits as a work of Art; and upon this report it will then be the duty of the commissioners to select a site for it.

THERE has been on view at Bruges, in the Halles, an interesting collection of old pictures, chiefly of the Flemish school. The first object of the committee which got them together was to illustrate the architectural history of the city; so that almost every background contained some view of Bruges as it was in the fifteenth, sixteenth, seventeenth, or eighteenth century. There were, however, many pictures of independent merit, especially an early 'Martyrdom of St. Lucy.'

DR. SCHLIEMANN intends to dig at Orchomenus next winter, having received permission to do so from the Greek Government. The doctor has been hard at work for the last four months on his new book "Ilios," which is to be an elaborate work, illustrated with a large number of cuts.

Two new pictures have been added to the Doré Gallery, in Bond Street, London. One is meant as a companion to 'The Neophyte,' and represents the same young monk seeing a vision of a beautiful woman while he is playing the organ; the other is a landscape with a rainbow among the hills.

ON the 14th of August, exactly six hundred and thirty-two years after the famous structure was begun, the great cathedral at Cologne was finished by placing the highest stones on the towers. The date for the ceremonial celebration of this event is not yet named.